

QUINTETTO No.23

G. Onslow Op.58

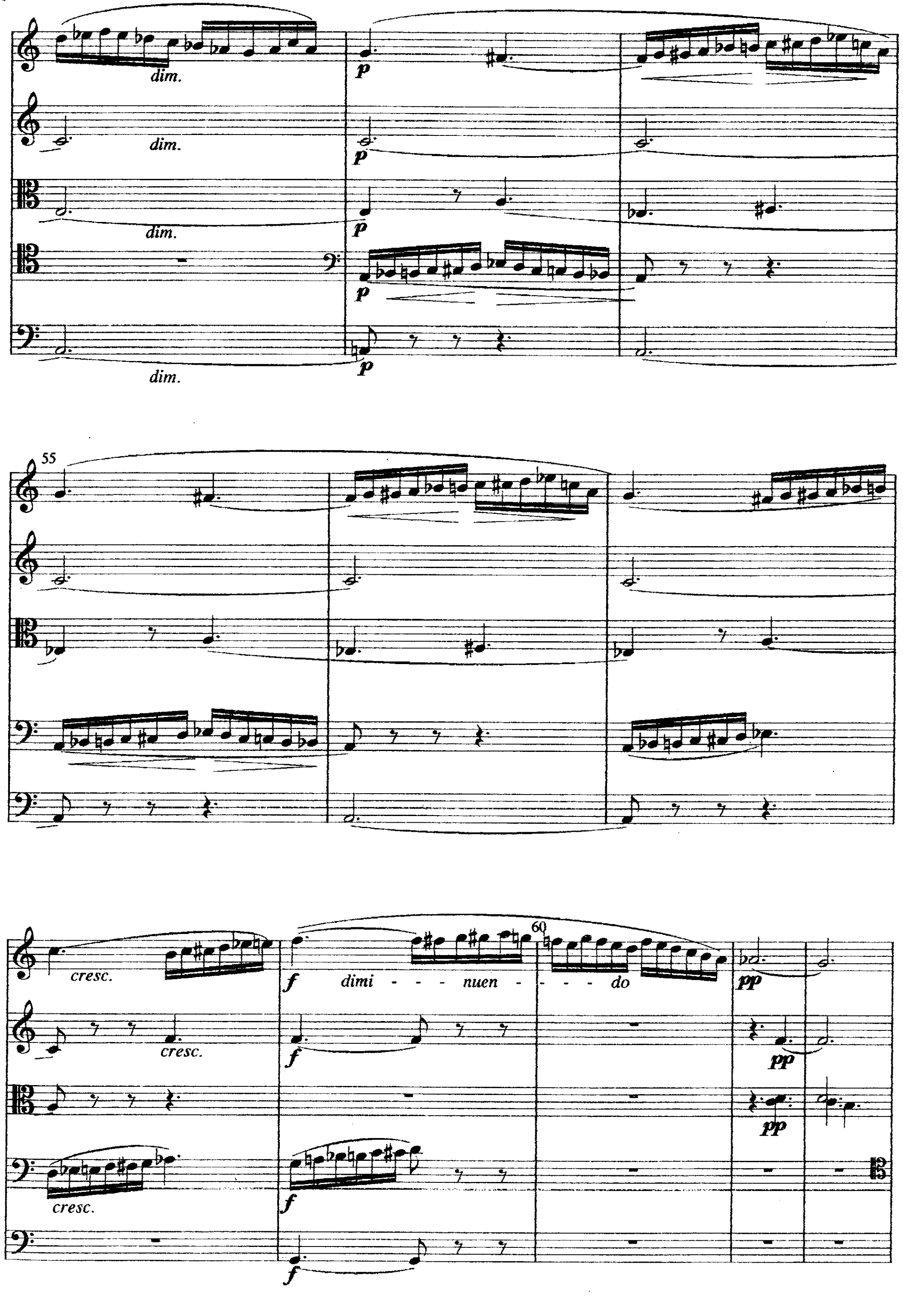



25
30
35
40
cresc.
rf
morendo
p
sans syncope
pp
leggiero


375
380
385
390
395
400
mf
rf
cresc.
cres - cen - do
cresc. sempre
dim.
f
ff
pp


345
350
355
360
365
370
f
ff
dim - - inuen - - do
dim. - - inuen - - do
pp
rf
cres pp poco a poco


leggiero
mf
cres - - cen - - do
mf
cresc.
cres - - - - - cen - - - - - - - - - do
cres - - - - - - cen - - - - - - - - - do
45
f
risoluto
50


dim.
p
55
60
cresc.
f
dimi - - - nuen - - - do
pp


315
320
dim.
p legato
p
325
330
pp
335
340
cres - - cen - - do
cresc.


285
sans syncope
290
rf
poco rit.
A tempo
295
300
305
cres - cen - do
310
f
ff
p


65
p con grazia
70
p e semplice
leggiero
75
pp legato
leggiermente
p marcato


80
85
90
cres - - -
cen - - - -
do
cres - - - - - cen - - - - - - do
dimi - nuen - do


250
255
260
265
270
275
280
cres - - cen - do
dolce
sans syncope


225
7
8
9
10
11
ff
230
235
sur la touche
pp
p
dim.
240
245
p semplice
rf


95
p
pp
ff
f
cresc.
100
1. sans syncope
dim.
105
2. sans syncope
110


115
120
dim.
pp
p
sans syncope
125
ff energico
130


200
205
pp
210
215
220
cres - - cen - - do
poco a poco
ff
f
p


180
185
dim.
190
195
f
p
rf
pp


135
sans syncope
140
145
150
ff
p


leggiero
leggiero
leggiero
155
160
sans syncope
sans syncope
sans syncope


150
155
risoluto
160
165
170
175
crescendo
cresc.
cresc.
cresc.
cresc.


125
130
135
1.
140
2.
145
f
p
pp
pizz.
arco
diminuendo
rf


165
170
p
cres
cen
do
mf
f
cresc.


175
ff
dimi - nuen - do
180
sans syncope
p
dim.
185
cresc.
f
190
pp
legato
sf


poco rit.
100
A tempo
105
110
cres - cen - do
f
115
ff
120


dim.
dolce
p con grazia
sans syncope


risoluto
dim.


215
cres - cen - do
dimif - - - - nuen - - - - do
cresc.
f
pp
220
225
p
dole con grazia


50
rf
cresc.
f
55
60
ff
65
70


15
20
p
Con melinconia e sentimento
rf
pp
mf
25
30
35
40
45
cresc.
f
dim.


230
dolce con grazia
p
leggiermente
235
pp legato
p leggiermente
p marcato
240


245
cres - cen - do
cres - cen - do
cres - cen - do
cres - cen - do
cres - cen - do
f
250
dimi - nuen - do
p
pp
255
ff
f
dim.
p


150
155
tr
Allegro ♩ = 120
IV
Finale
10
sur la touche
pp
espressivo
p
rf
pizz.
mf
arco


Poco piu lento
poco rit.
rit. col Viol I
p con eleganza
pizz.
pp sciolte
arco
cresc.
Tempo I
pp
ff


dim.
poco rit.
poco piu lento
A tempo
sans syncope
suivez le violon I
suivez le violon
p suivez le violon
pp
f


poco piu animato
285
ff
290
dimi - - nuen - - do
dim.
p
295
pp
300
1 2 3 4 5 6 7 8 9


120
125
dim.
p
morendo
pp
ppp




ff risoluto

Adagio sostenuto ♩ = 58

II






75
cres - -
cen - - do
1.
2.
80
Tempo I
85
arco
dim.
dim.


20
dimi - nuen - do
dim.
dim.
dolce con espress
25
dolce con espress.
pizz.
30
arco


p
f
appassionato
cresc.
35
tr
pp
40


60
cres - - - cen - - - do
f
65
dim.
arco
pizz.
p
pp
70


45
dim.
p
morendo
pp
ppp
poco rit.
rit. col Viol I
Poco piu lento ♩ = 104
50
dolce con eleganza
pizz.
pp sciolte
55


pp
45
50
p
legato e equale


mf
p
p
crescendo
p cresc.
p
55
p morendo
p
p
morendo
p
p
cresc.
p
cresc.
cresc.
f dim.
f dim.
f dim.
f dim.
f dim.
p
p
p
p
p


30
ff
ff
ff
ff
ff
35
40


20
25
f
f
f
f


60
cres - cen - do
cres - cen - do
cresc.
cres - cen - do
cres - cen - do
ff
ten.
ff
ff
ff
ff
65
p
morendo
fp
morendo
morendo



III
Menuetto

Allegro impetuoso ♩ = 152




p
120
pp
tr
125
ppp


cres - cen - do
85
dimi - nuen - do
cresc.
dim.
p
90
dolce con espress.
rf
dolce con espress
95
pp
pizz.
arco


cresc.
p
100
f
appassionato
tr
105
pp


110
schmorzando
pp
115
p

George Onslow (1784 - 1853) was named after his paternal grandfather the first Earl of Onslow. His father Edward in 1780 became involved in a homosexual scandal and fled to France where in 1782 he married an aristocratic wife from the Auvergne. George, the eldest of his four sons, was born at Clermont-Ferrand in 1784.

He showed an early aptitude for music and in his teens had piano lessons from Cramer and Dussek. He spent a few years in Rotterdam and Hamburg where his father had taken refuge from the political upheavals in France, but returned to the Auvergne in 1800. There he became involved in amateur musical activities, learned the cello on which he eventually acquired a virtuosic technique, encountered the chamber music of Haydn, Mozart and Beethoven and set about teaching himself to write such works for himself. By 1807 he had written three string quintets, a piano sonata, three piano trios and three string quartets - all without any formal instruction in composition. In1808 however he went to Paris to study composition under Reicha.

In his lifetime his chamber music was widely available in several editions, widely performed and highly regarded. Pleyel called him the French Beethoven - but as publisher of his collected works he was perhaps not impartial. Berlioz however, with no commercial axe to grind, endorsed this description, and Schumann ranked his music with that of Mozart, Beethoven and Mendelssohn.

His first quintets were mostly scored for two cellos, but the story is told that on the occasion of a performance of one of these quintets the second cello failed to appear. Onslow's friend Dragonetti the famous double bass player was in the audience and offered to play the second cello part - an offer which Onslow was eventually obliged with much misgiving to accept. He was so impressed with the result that he thereafter regularly specified the double bass as an alternative for the lowest part.

MERTON MUSIC

ONSLOW

STRING QUINTET No.23
in A minor Op. 58

for
2 Violins, Viola and 2 Violoncelli
or
2 Violins, Viola, Violoncello and Double bass

SCORE

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